

APRIL 4
VISIONS OF THE NUDE:
 Films by James Herbert and Stan Brakhage
 "Making movies is a way of speaking," Stan Brakhage once said. He speaks to us poetically about the beauty of lovers and nature in *Loving*, one of the best examples of Brakhage's well known art of transcending the familiar toward a purity of vision. In *Room With a View* he explores the possibilities of nudes in a room. "In the work of filmmaker James Herbert, the painterly tradition of the nude demonstrates its power of survival and is revitalized by the medium of cinema. Herbert employs the motif so obsessively that it becomes, in the truest sense, a discipline: a device by which the artist developing mastery of his craft can be charted." — *After Image*

APRIL 11
An Evening with Gregory Pickup and his "TRICK" — A film fantasy with The Cockettes and Alan Ginsberg
 "I was scrubbing the floor in the commune where I was living with the Rockettes. Then I just said Cockettes! My friend Ralph and I got so excited that we called another friend who would give us a place in which to appear. We got all glittered and dressed up and then we played a scratchy can-can record over the sound system and did a mouldy can-can. The audience went wild! They screamed and shouted and finally rushed to the stage!" — *HIBISCUS*

APRIL 18
BLUES IN FILM:
"Blues Accordin' to Lightin' Hopkins" by Les Blank
 A poetic documentary which captures the flavor of black life in rural Texas, that area which nourished the country sound of blues and singer Lightin' Hopkins.

"Black Music in America" by Hugh A. Robertson
 A history of black music including filmed perfor-

mances by Louis Armstrong, Mahalia Jackson, B.B. King, Leadbelly, Count Basie, Nina Simone, a sequence from an early film by Bessie Smith, and a rare television appearance by Billy Holliday with Lester Young, Coleman Hawkins and others.
"The Blues." Produced by noted blues authority Samuel X. Charters
 Shows the music and some of the environment of several country-blues singers including Sleepy John Estes, Memphis Willie B. and J.D. Short.

APRIL 25
MARJOE by Howard Smith and Sarah Kernochan
 The story of Marjoe Gortner, a fourth generation preacher whose career began at the age of three when he was ordained in his father's church. At four, Marjoe had performed a marriage, and was a full-fledged faith healer billed as "The Child of God." At fourteen he was a Gospel drop-out, retiring from the ministry to the underground culture of his own generation. Recognizing his natural ability, an older, slicker, hip Marjoe returned to preaching. The film follows his progress around the country's evangelical circuit.

EPHESUS by Fred Padula
 Sunday night service at the Ephesian Church of God in Christ, Berkely, where Elder

Cleveland unwinds a roof-shaking soul-quaking "Praise-God" sermon and Brother Hawkins and the choir lay down their non-stop gospel rock holy-soul sound; dancing, clapping, testifying and talking in tongues in one last Sunday-night delirium of Black America we may never see again. *Harold Zellerback Award, S.F. International Film Festival. First Prize, Foothill College Independent Filmmakers' Festival.*

MAY 2
ROCK IN FILM
"Keep on Rockin' " by Pen-nabecker
 A trip down memory lane with the great stars of Rock and Roll. With Chuck Berry, Little Richard, Gary E. Lewis and many others.
"Alice Cooper" by Pen-nabecker
"Different Strokes" by Stephen F. Varona
 What is music? A review of contemporary rock music, the artists and their commitments in today's society. Johnny Winters, Santana, Chicago, Elton John, Miles Davis, Attla, Chamber Brothers, Al Kooper, New York Rock Ensemble, Elvin Bishop and the voices of Bob Dylan and Johnny Cash.

MAY 9
ONE MAN SHOW: FRED HALSTED
"L.A. Plays Itself" and **"Sex Garage"**
 Halsted's feature *L.A. Plays Itself* and the shorter *Sex Garage* are the only gay "hardcore" movies in the Film Collection of the Museum of Modern Art. *L.A.*

Plays Itself has especially been singled out as a film that "breaks all the stereotypes." Halsted regards the film as his "confessional yin and yang." Half of the film takes place in a garden paradise as a gentle love scene blossoms on the screen into pure erotic imagery. The second half observes the cruising of a sadist through a harsh, hot jungle of asphalt.

MAY 16
MONTREAL MAIN by Frank Vitale
 A 28 year old American artist living in Canada falls in love with a 14 year old boy. The film explores the development of their relationship with exceptional delicacy and feeling. In this, his first film, Frank Vitale, demonstrates an inventive directorial hand and an impressive skill in rendering the subtleties of interpersonal experience.
 It is rare that such full-blooded and complex human beings are presented with the compelling ease demonstrated in *Montreal Main*; and that a subject as difficult as the love between a man and a young boy is given such strong and sympathetic treatment. It is a strange and difficult world that the film explores, and yet for all its ambiguities, it is a very real world. The film is an accomplished and deeply affecting first work. *The New American Filmmakers Series/ Whitney Museum of Ame.*

MAY 23
Jonas Mekas' REMINISCENCE OF A JOURNEY TO LITHUANIA
 "Dedicated to all the displaced people in the world, this is an especially appealing film...successively moving, indulgent, beautiful, poetic, banal, repetitious and bravely, heedlessly personal." — *Vincent Canby, N.Y. Times*

San Francisco Art Institute

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